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English.	Malagasy.	
	Hova.	SAKALAVA.
whistle (to)		fuke
white	fotsy	fule
whiteman		verzarhar
who?	iza?	
“ (obj.)?	} izay (olona)?	
whom		
whose?		
why?	an'iza?	
	nathoana	mungeno
wide		mer t a r h e- tchs
“ open	mitanatana	
wife		walley
will (I)		abawuck
“ “ not		zawho mer- loy
willingly	sitraka	
wind	rivotra	ornghin
window	varav a r a n- kely	
winter		fouser
wise		merkehitchs
wish (to)	tia, ta-, te-	
woman	vehivavy	
wood	hazo	auler
word	teny	
work (to)	miasa	mearsar
wrist		soro
written (pass. p.)	soratana	
Yam		Ore
yard (enclosure)	tokotany	
year		taough
yellow	vony	
yes	eny	toguore
yesterday	omaly	umorlo
yet	mbola	aruea
yonder	ery, ary	
you (s.)	anao- hianao	
“ (p.)	anareo- hi- anareo	
your (s.)	-nao	
“ (p.)	n-areo	

C. STANILAND WAKE.

Chicago.

SCHILLER.

Schiller. Sein Leben und seine Werke. Dargestellt von J. MINOR. Zweiter Band. Berlin: Weidmann, 1890. 8vo, pp. 629.

THE second volume of this truly monumental biography of SCHILLER appears to be of even greater import, if possible, than the first one which was noticed in these columns last year. It embraces a most significant epoch in the poet's development, the time of transition from

the turbulent, lurid, pessimistic radicalism of the 'Räuber' period to the proud, manly, confident enthusiasm of 'Don Carlos.' As in the first volume, there are here also two distinct parts of the composition: the biographical narrative in the narrower sense, and a critical study of the literary productions falling within the period treated. It is in the latter that MINOR's intellectual grasp and power of presentation assert themselves most indisputably.

To be sure, the account of the external circumstances of SCHILLER's life, also, is fuller and more comprehensive in this work than in any previous presentation. It abounds in carefully drawn pictures of persons and places with whom SCHILLER was brought into contact during the time from 1782-1787. The solitude of Bauerbach (p. 70 ff.), the artificial circles of Mannheim (p. 162 ff.), the Bohemian life at Gohlis (p. 384 ff.) are brought out most vividly and appropriately. Masterly is the characterization of CHARLOTTE VON KALB and her relation to SCHILLER (p. 333-353). How she at first pleases herself in the rôle of a patroness of the young poet and as a *confidante* in his love affairs; how she then becomes a prey of untamable passion, kindling in SCHILLER's soul also a 'Freigeisterei der Leidenschaft' which comes near disturbing his mental equilibrium; how at last SCHILLER's stronger nature gives him courage to sacrifice all earthly joy in the hope of a future heavenly reward (cf. the poem 'Resignation'), while she finds comfort in the delusion that it had been her own self-control which brought her lover back to reason—all this is related with a complete mastery of the facts and the finest sense of the inner life.

At times, however, MINOR's art as a narrator seems to flag a little. The unlimited range of his reading, his astonishing knowledge of detail, make him at times forget that 'to tell all is the secret of tediousness.' He has a tendency to interrupt the narrative by digressions. Every change of residence in SCHILLER's life leads to long historical and geographical descriptions, which not infrequently are far from being lucid. Hardly a person is introduced without a full account of his antecedents, the knowledge of which is by no means always necessary for an understanding of the situation

at hand. To this is sometimes added a heaviness of language which allows such sentences as this:

"Wilh. Friedr. Hermann Reinwald stammte aus Wasungen und hatte seinen Vater mit 14 Jahren verloren, gerade in dem Alter, in welchem er ihm durch seine Vertrauensstellung als Lehrer des Herzogs Anton Ulrich hätte nützlich werden können" (p. 75).

Or this:

"Und wenn es Schiller satt hatte, mit dem Verwalter Vogt Schach zu spielen oder in den Wäldern herumzustreichen (wobei er einmal ahnungsvoll an der Stelle stehen geblieben sein soll, wo vor kurzem die Leiche eines ermordeten Fuhrmannes begraben wurde): dann machte er sich bei trockenem Wetter in der Richtung nach Meiningen auf den Weg, wo sich die Freunde entweder auf halbem Wege in Massfeld trafen oder Schiller in der Stadt selbst übernachtete" (p. 77).

One cannot help feeling that MINOR in order to be himself, needs a large and inspiring subject. In little things he seems to be helpless. He has not enough lightness or grace to treat them according to their littleness, and he has too much conscience to leave them aside altogether. Consequently, he represents them too large, thus injuring the impression of the really great things in which he finds himself at home. In view of the fact that the whole work is planned to comprise four volumes, while the first two hardly go beyond the preparatory stage of SCHILLER's development, we may be allowed to express the hope that the two remaining ones will show a better proportion between the essential and the unessential in biographical detail.

Nothing but unqualified admiration is due to the literary chapters, above all to the chapters on 'Fiesco,' 'Kabale und Liebe,' and 'Don Carlos.' Here MINOR's wide reading stands him in good stead. Almost at every step he discovers resemblances, parallelism, affinities, which put the work at hand in relation to others and reveal the influences which helped to shape it. SHAKESPEARE, the French Classical Drama, LESSING, the *Sturm und Drang* poets, are shown to re-echo in 'Fiesco'; 'Kabale und Liebe' is contrasted with GEMMINGEN's 'Hausvater'; SCHILLER's remark to REINWALD: "Carlos hat von Shakespeares Hamlet die Seele, Blut und Nerven von Leise-

witz' Julius," gives occasion to a comparison between those three characters. In the fourth act of 'Don Carlos' threads are laid bare which lead back to 'Nathan der Weise':

"Wie die Handlung des Nathan wenig Action zeigt, sondern in beständigem Weitersagen und Weitertragen der Worte besteht; wie dort die Charaktere durch die verschiedene Art wie sie die Worte aufnehmen oder missverstehen, weitertragen oder für sich behalten, an der Handlung teilnehmen, so auch hier. Wie der Klosterbruder den Nathan vor dem Tempelherrn, welcher beim Sultan war, so warnt auch Graf Lerna den Carlos vor dem Marquis, welcher beim König war. Wie der Tempelherr durch rasches Zufahren und durch blinde Uebereilung die Sache verdirbt, bis Nathan wieder alles ins reine bringt, so auch Carlos, bis der Marquis von Posa wieder eine Lösung findet. Misstrauen gegen den Freund ist in beiden Stücken das Motiv der Verwirrung. Aber Schillers Posa ist kein ruhig schlichtender Weiser wie Lessings Nathan; er verwirrt die Verwirrung nur noch mehr. Und auch die künstlerische Durchführung einer solchen Handlung verlangt die ganze Klarheit des Lessingschen Geistes, die ganze Ruhe seines ordnenden Verstandes. Diese Klarheit und Ruhe besitzt Schiller nicht." (p. 575).

Perhaps the climax of the whole volume is to be found in the discussions about the political significance of 'Don Carlos' (p. 554-570), and here again it is the comparative method by which MINOR reaches his conclusions. He shows how the drama falls in with one of the vital questions of enlightened despotism, the question of how to educate and develop the ideal prince. The whole literature on this subject is passed in review: from MORHOF's 'Polyhistor' and WAGENSEIL's 'Von Erziehung eines jungen Prinzen der vor allem Studieren einen Abscheu hat, dass er dennoch gelehrt und geschickt werde,' through FÉNELON's 'Télémaque' and HALLER's 'Usong,' down to WIELAND's 'Agathon.' TURGOT's reforms, FREDERICK's religious toleration, the liberalism of JOSEPH II, are touched upon. And thus the way is prepared for the statement that whatever of liberal, humanitarian, cosmopolitan ideas was stored up in the time preceding the French revolution, found its expression through the mouth of the Marquis of Posa, "the speaker of his century."

The third volume, which it is to be hoped

will include 'Wallenstein,' will have an especial interest on account of the questions raised through WERDER'S and BELLERMANN'S recent investigations.

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FRENCH LITERATURE.

Colomba par PROSPER MÉRIMÉE. With introduction and notes by J. A. FONTAINE, Ph. D. Boston: Heath & Co., 1891.

WHEN one examines the catalogues of the publishers of annotated French texts, he is inevitably led to the conclusion that there is great room for improvement in literary taste. We find in these catalogues works of second, third and tenth rate merit in abundance, but too few works of the first rank in literature. This is not the fault of the publishers, who simply supply the demand; it is the fault of the teachers who make the demand. There does not seem to be any reason why an introductory class in French should begin by reading a work of the third rank, when works of the first rank are written in quite as simple French. There is a positive injury in beginning with a low grade of work which cannot tend to elevate the taste. The higher the style of literature which the student reads, the more cultured will his taste become. And one of the chief ends of literature is to cultivate the taste.

But amid this deluge of texts which have either been assigned a place lower than midway up Parnassus, or whose permanent location is still problematical, it is refreshing to have an edition of one of the masterpieces of fiction of the century—MÉRIMÉE'S '*Colomba*'—annotated by Dr. FONTAINE. The notes are confined to small space and to explanations of passages in which a student just beginning French would find difficulty. There are also notes explaining historical and other references which dispense with the use of an encyclopædia on the part of the reader. These notes are excellent in every way.

The text is accompanied by an introduction of three pages devoted to the author. It is a matter of regret that this introduction has not been extended to greater length, and that the editor did not give some account of the literary history of France during the literary career of

MÉRIMÉE,—of his relation both to the romantic school and to the realistic, between which he is a connecting link, and of his own conception of his art. The author seems to be entirely absorbed in carrying on the action of his novel, and in producing the highest artistic effect. He is a writer who never obtrudes himself on the reader's notice: he is the manager of a puppet-show, but always concealed behind the curtain. Of the lyric passion found even in the prose of the writers of the romantic movement, there is none in him. There are calmness, calculation, premeditation, united to form a perfect balance between action and character; and the result is high art. In the words of M. GEORGES PELLISSIER: '.

Il est supérieur par le talent de mettre en scène, de conduire une action, de composer une œuvre dont toutes les parties se tiennent.

De plus, il a un style "littéraire," le style d'un écrivain exact et contenu, mais non celui d'un algébriste. Il atteint la perfection de son genre. Presque toutes ses nouvelles sont des chefs-d'œuvre en cette manière un peu sèche, un peu dure, mais forte, nerveuse, pressante, qui fait de lui un des romanciers les plus originaux et les plus caractéristiques du siècle.

T. LOGIE.

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GERMAN LITERATURE.

Friedrich Schlegels Briefe an seinen Bruder August Wilhelm, herausgegeben von Dr. OSKAR F. WALZEL, Berlin, 1890.

Dr. OSKAR F. WALZEL has published an important contribution to the history of the Romantic School in his edition of FRIEDRICH SCHLEGEL'S letters to his brother AUGUST WILHELM. The author says rightly:

"The correspondence of the Brothers Schlegel may be characterized as one of the most important sources of the history of the older Romanticism. In point of time it extends further into the beginnings of this literary movement than any other of the hitherto published documents which treat of it. At the same time it presents the uniform development of one of the leaders of the school through his entire life. No correspondence or memoir is more intimately associated with the literary questions of the time or with the aims and views of the representations of that literary party."

1. Le Mouvement littéraire au XIX^e siècle, p. 248.